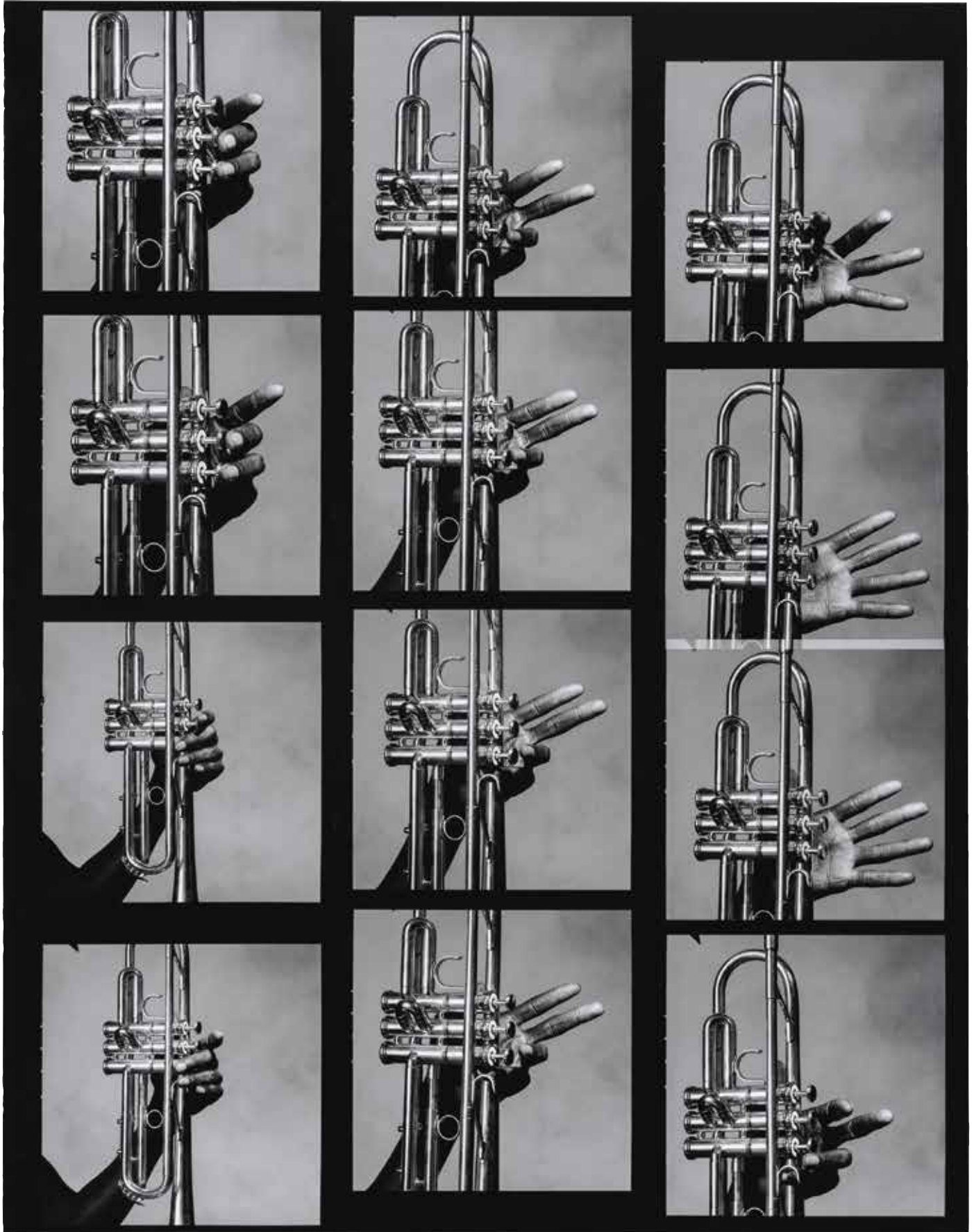



CLEVELAND ART



Museum Hours
Tuesday, Thursday,
Saturday, Sunday 10:00–5:00

Wednesday, Friday
10:00–9:00

Closed Monday
Telephone 216-421-7340 or
1-877-262-4748
Website www.clevelandart.org
ArtLens App Wi-Fi network “ArtLens”



Membership 216-707-2268
membership@clevelandart.org
Provenance Restaurant and Café
216-707-2600
Museum Store 216-707-2333
Ingalls Library Tuesday–Friday 10:00–
5:00. Reference desk: 216-707-2530
Ticket Center 216-421-7350 or
1-888-CMA-0033. Fax 216-707-6659.
Nonrefundable service fees apply for
phone and internet orders.
Parking Garage 0–30 minutes free; \$10
for 30 minutes to 2 hours; then \$1 per
30 minutes to \$16 max. \$10 after 5:00.
Members and guests \$6 all day.

**Cleveland Art: The Cleveland
Museum of Art Members Magazine**
Vol. 60 no. 1, January/February 2020
(ISSN 1554-2254). Published bimonthly
by the Cleveland Museum of Art,
11150 East Boulevard, Cleveland, Ohio
44106-1797.

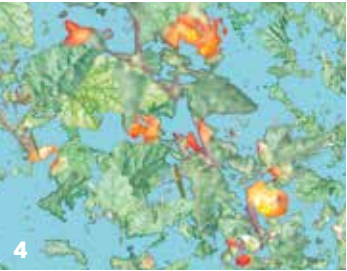
POSTMASTER: Send address changes
to Cleveland Art: The Cleveland
Museum of Art Members Magazine at
the Cleveland Museum of Art, 11150 East
Boulevard, Cleveland, Ohio 44106-1797.
Subscription included in membership
fee. Periodicals postage paid at
Cleveland, Ohio.

Magazine Staff
Managing editor: Gregory M. Donley
Editing: Sheri Walter and Kathleen Mills
Education listings: Rachel Arzuaga
Performing arts, music, and film:
Michael McKay
Design: Gregory M. Donley
CMA collection photography:
Howard T. Agriesti, David Brichford,
and Gary Kirchenbauer
Editorial photography as noted

Printed in Cleveland by
Consolidated Solutions Inc.
Questions? Comments?
magazine@clevelandart.org



IN THIS ISSUE



Exhibitions What’s now on view.



**PROOF: Photography in the Era
of the Contact Sheet** Guest cura-
tor Peter Galassi introduces the
exhibition.



Signal Noise Barbara
Tannenbaum describes Aaron
Rothman’s fascinating journey
into the pixels.



The Iraqi Maqam Guest author
Amir ElSaffar presents a poetic
musical form.



Laser Treatment The conserva-
tion lab demonstrates a new
device to donors.



Meet Nadiah Rivera Fellah
The new associate curator of
contemporary art arrives.



Exhibitions in 2020 A conver-
sation with Heidi Streen about
Picasso, Krishna, and Marilyn.



Performance Fatoumata Diawara
heads an impressive list of
performers.



Film Movies feature Marilyn
Monroe, restored classics, and
Cleveland premieres.



Education and Events Enjoy a
lineup of activities on Martin
Luther King Jr. Day, as well as a
wide range of talks, tours, and
classes.



Philanthropy A trip to Peru thrills
CMA donors.



New in the Galleries The
European painting galleries
feature a mystic union.

FROM THE DIRECTOR

Dear Members,

It is thrilling to look over an artist’s shoulder and observe the choices that they make while creating a masterpiece. The Cleveland Museum of Art offers yet another exciting chance to experience world-renowned artists at work when we open *PROOF: Photography in the Era of the Contact Sheet* on February 7.

Easy as it has become to create and post digital photos, in the 20th century the process of capturing and editing images was far more laborious. Our late trustee Mark Schwartz was a photographer, and he understood and appreciated the artistry involved in working with film. He and his wife, Bettina Katz, assembled an extraordinary collection of contact sheets by some of the greatest photographers, and those works form the basis of this exhibition. Contact (or proof) sheets, on which multiple negatives have been contact printed, enabled artists to select the images that they wished to develop as full-size prints. The contact sheet was where the editing happened.

As creative director of Nesnadny + Schwartz—a Cleveland design firm with offices in Toronto and New York—Mark met, befriended, and collaborated with many celebrated photographers. He had a keen eye for a great image, and he extended his expertise to the museum, working closely with retired curator of photography Tom Hinson, as well as our current curator, Barbara Tannenbaum. We lost Mark in 2014, but the name of the CMA’s Mark Schwartz and Bettina Katz Photography Gallery memorializes their significant generosity to the museum.

Over the past few months, *Michelangelo: Mind of the Master* has given visitors a similar behind-the-scenes look at an artist at work, and attendance has been so brisk that we are offering extended exhibition hours on December 28 and January 4. See page 26 for special offerings on those nights. In a recent review, *Wall Street Journal* Arts in Review editor Eric Gibson wrote, “In the quality of the material and the way it is displayed, explained, and contextualized, *Michelangelo: Mind of the Master* is nothing less than the perfect exhibition.” I could not agree more. And I hope that you will see the show before it closes on January 5.

Sincerely,



William M. Griswold
Director

The Perfect Exhibition
Don’t miss *Michelangelo:
Mind of the Master*.



EXHIBITIONS

PROOF: Photography in the Era of the Contact Sheet Feb 7–Apr 12, Kelvin and Eleanor Smith Foundation Exhibition Hall. Contact sheets (or proof sheets) were vital to photography for much of the 20th century. Until digital technology swept that system away, contacts offered a privileged window into photographers’ aims and methods. Drawn from the collection of Mark Schwartz and Bettina Katz, this groundbreaking exhibition features 150 works by some 50 photographers.

Additional Support
Fred and Laura Ruth Bidwell
Sally and Sandy Cutler
Viki and Al Rankin

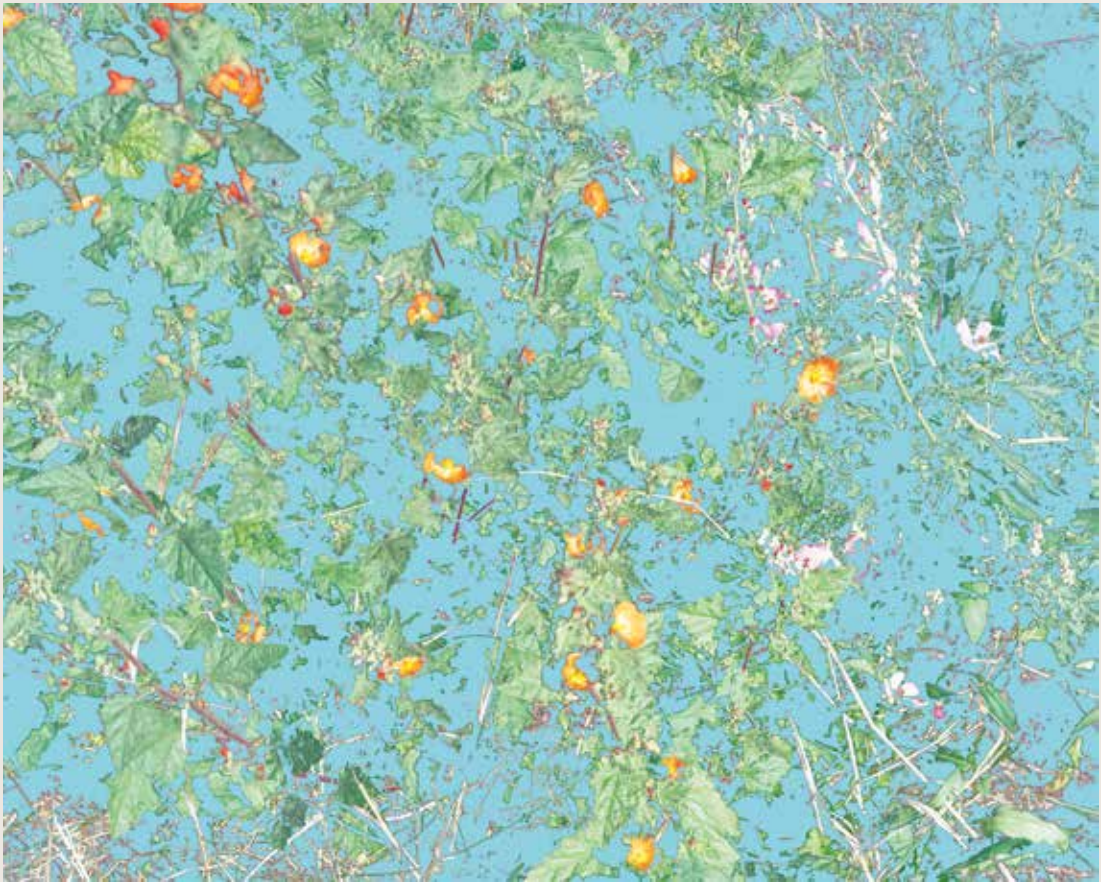
Signal Noise: Aaron Rothman Feb 15–May 17, Transformer Station, 1460 West 29th St. This exhibition surveys 10 years of Aaron Rothman’s studies of the landscape of the American West. Through analog and digital photography and digital processing and printing, he transmutes unpretentious fragments of nature into sensuous, sublimely beautiful images that hover between two- and three-dimensional space and vacillate between representation and abstraction.

Michelangelo: Mind of the Master Through Jan 5, Kelvin and Eleanor Smith Foundation Exhibition Hall. Rarely seen drawings show how the Italian Renaissance artist conceived his finished works. Organized by the Teylers Museum in collaboration with the Cleveland Museum of Art and the J. Paul Getty Museum. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

Major Sponsors
Josie and Chace Anderson
Sam J. Frankino Foundation
Bill and Joyce Litzler

Supporting Sponsors
In Honor of Helen M. DeGulis
Stephen Dull
David A. Osage and Claudia C. Woods
Dr. and Mrs. Gösta Pettersson
Dr. Linda M. Sandhaus and Dr. Roland S. Philip
Anne H. Weil

Media Sponsor
ADVANCE OHIO



Wildflowers (PVGCM1) 2015. Aaron Rothman (American, b. 1974). Inkjet print; 50.8 x 63.5 cm. Courtesy of the artist and Rick Wester Fine Art, New York. In *Signal Noise: Aaron Rothman*

Color and Comfort: Swedish Modern Design Through Feb 9, Arlene M. and Arthur S. Holden Textile Gallery (234). This exhibition reveals a particularly Swedish sensibility in modern design. Supporting Sponsor **Mrs. David Seidenfeld**

Liu Wei: Invisible Cities Through Feb 16, Mark Schwartz and Bettina Katz Photography Gallery (230). This joint presentation with moCa Cleveland is the first solo US museum exhibition by Chinese artist Liu Wei. The CMA features its monumental painting *Panorama No. 2* and a series of recent sculptures.

Organized by Museum of Contemporary Art Cleveland in collaboration with the Cleveland Museum of Art, *Liu Wei: Invisible Cities* is presented with the generous support of Richard & Michelle Jeschelnic. The exhibition is made possible through a partnership of Museum of Contemporary Art Cleveland with the artist’s studio; Lehmann Maupin, New York, Hong Kong, and Seoul; Long March Space, Beijing; White Cube; and the Beijing Contemporary Art Foundation.

Master/Apprentice: Imitation and Inspiration in the Renaissance Through Feb 23, James and Hanna Bartlett Prints and Drawings Gallery (101). Works from the museum’s collection survey the impact of Michelangelo on the history and practice of art in Europe in the 1500s and beyond.

Organized in collaboration with graduate students in the course *After Michelangelo*, taught by Dr. Emily Peters and associate professor Erin Benay in the CMA-CWRU Joint Program

Major Sponsors



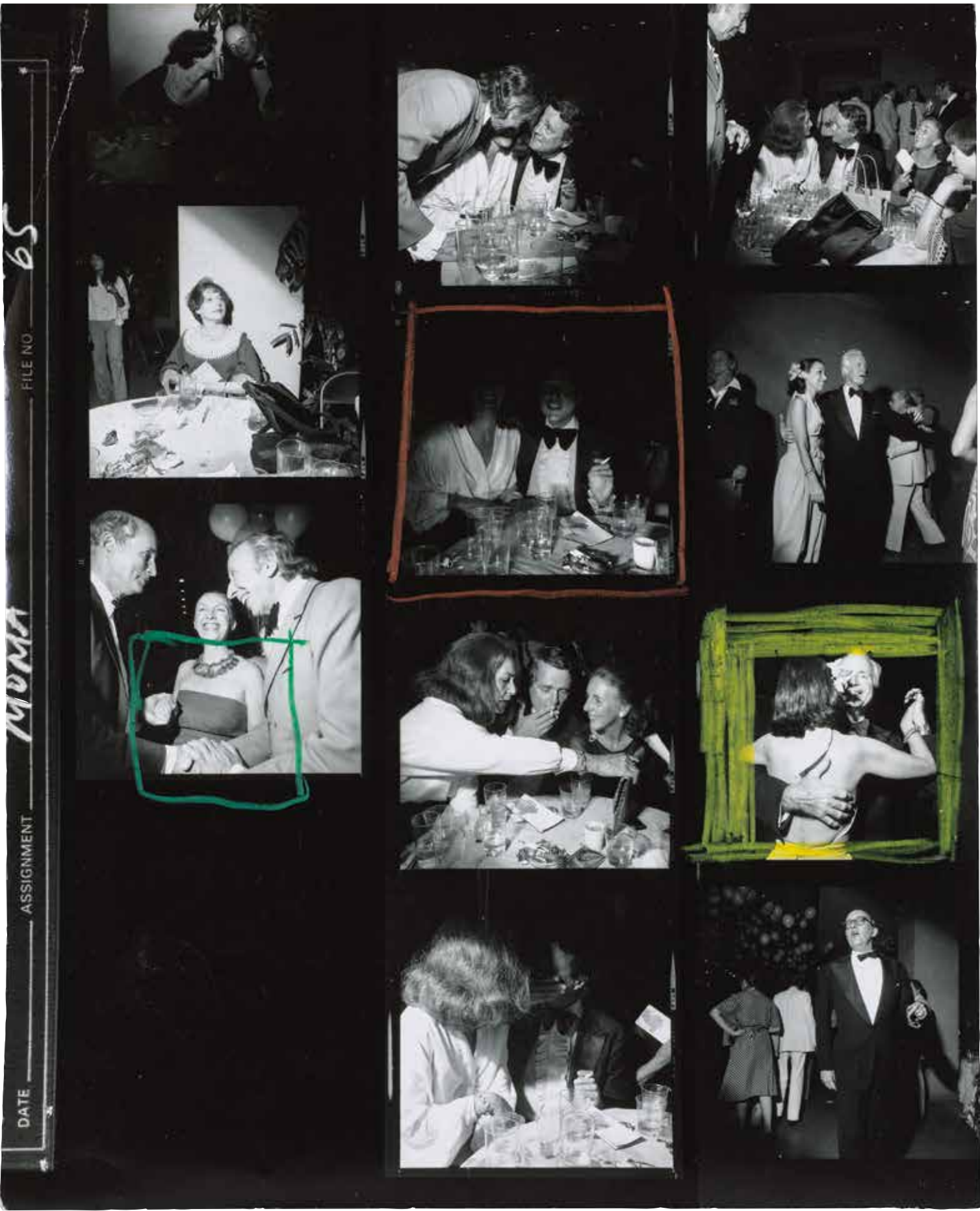
Malcolm E. Kenney
Special Exhibitions Endowment

Tiffany in Bloom: Stained Glass Lamps of Louis Comfort Tiffany Through Jun 14, Julia and Larry Pollock Focus Gallery (010). Louis Comfort Tiffany’s iconic stained glass lamps and other Art Nouveau creations recently received from the estate of a distinguished Cleveland collector are showcased in this exhibition.

Major Sponsor
Margaret and Loyal Wilson
Supporting Sponsor
Julia and Larry Pollock

RIGHT
Benefit, The Museum of Modern Art, New York City June 1977. Larry Fink (American, b. 1941). Gelatin silver print with hand-applied grease pencil in green, red, and yellow; 25.2 x 20.3 cm. © Larry Fink. In *PROOF: Photography in the Era of the Contact Sheet*

NEW EXHIBITION **PROOF: Photography in the Era of the Contact Sheet**



PROOF

Contact sheets provide a glimpse of the photographer at work

EXHIBITION
PROOF: Photography in the Era of the Contact Sheet

February 7–April 12
Kelvin and Eleanor Smith Foundation Exhibition Hall

Richard Avedon New York, 1985. Irving Penn (American, 1917–2009). Gelatin silver print; 27.9 x 21.6 cm. © The Irving Penn Foundation



Born in 1898, Alfred Eisenstaedt began his photographic career in Berlin in the late 1920s, just as photographs were beginning to flood the pages of magazines and newspapers. Thirty years later he was a celebrated staff photographer at *Life* magazine when he explained why roll film had become so important:

The greatest disadvantage of the cameras I was using in 1929 and 1930 was the time lost between shots. Even the Ermanox, with its relatively fast lens, was a one-shot camera, and the heavy metal holders and glass plates were an unbelievable nuisance.

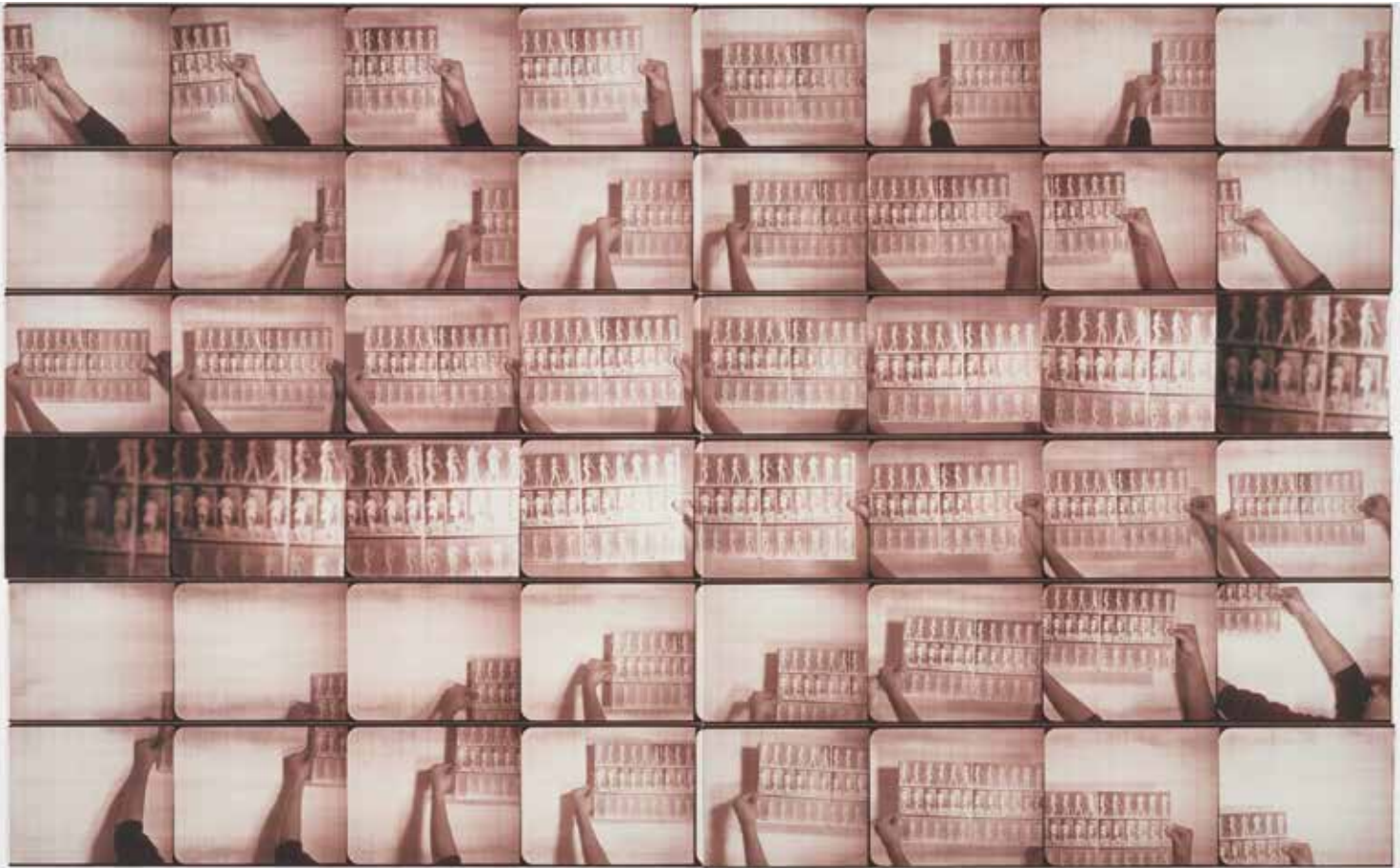
The answer was the Leica, the first 35mm still camera. Not only did it have a fast lens, it let you take 36 exposures without reloading. . . .

The Leica was designed in the mid-1920s to make still photographs on 35mm motion-picture film. After the film was developed, the negatives were cut into strips, arranged on a sheet of photographic paper, and held flat under a piece of glass. The resulting proof print, or contact sheet, was the photographer's first opportunity to see a positive image of each exposure and to choose which frame or frames to enlarge. There were two standard formats, both of which fit neatly on a sheet of 8 x 10 inch paper: the 36 rectangular frames of 35mm film and the 12 square frames of 120 film. Contact sheets were indispensable and ubiquitous throughout the second half of the 20th century—until digital technology rendered roll film obsolete.

The late collector Mark Schwartz worked with photography every day as creative director of the award-winning Cleveland graphic design firm Nesnadny + Schwartz. That intimate familiarity with the medium surely contributed to his enthusiasm for contact sheets. They figure prominently in the wide-ranging photography collection that he and his wife, Bettina Katz, began to build more than two decades ago and which now forms the basis of the exhibition *PROOF: Photography in the Era of the Contact Sheet*. No doubt Schwartz's relentless passion, for his personal as well as professional pursuits, was also a critical factor, because assembling a collection of contact sheets was nearly as challenging as it was improbable.

The challenge was that contact sheets were not typically exhibited or offered for sale. Photojournalist Elliott Erwitt insisted that they “should be as private as a toothbrush . . . guarded as jealously as a mistress.” And that intimacy—the chance to get a glimpse of the photographer at work—is precisely why contact sheets can be so fascinating and instructive. A sheet by Schwartz's friend Larry Fink, for example, allows us not only to follow the photographer at a gala to benefit New York's Museum of Modern Art but also to see which frames he chose to enlarge and crop (see page 5).

Peter Galassi
Guest Curator



Muybridge in Motion
1979. Mark Schwartz (American, 1956–2014). Gelatin silver prints, gold-toned; 40.6 x 50.6 cm. Gift of Herbert Ascherman Jr., 2009.420

FILM SERIES

Marilyn x 4 Gentlemen Prefer Blondes Sun/Feb 9, 1:30, Tue/Feb 11, 1:45; **Some Like It Hot** Fri/Feb 14, 6:45, Sun/Feb 16, 1:30; **Bus Stop** Tue/Feb 18, 1:45, Fri/Feb 21, 7:00; and **The Misfits** Sun/Feb 23, 1:30, Tue/Feb 25, 1:45. An entire section of the exhibition is dedicated to images of Marilyn Monroe.

TALK

Gallery Talk: PROOF
Sun/Feb 9 and Tue/Feb 11, 12:00

The sheet shows us that Fink focused on couples or small groups of people as he moved around the party. The range of options was usually narrower still in the controlled setting of a professional studio, where the photographer generally decided on the basic elements of the picture before making the first exposure. For example, when Irving Penn set out to make a portrait of fellow photographer Richard Avedon in 1985—by which time the two had been colleagues and rivals for nearly 40 years—he focused a spotlight on Avedon's face and introduced the prop of the lens to intensify the gaze of the photographer's right eye. Subtle variations of a carefully crafted composition are typical of Penn's contact sheets: traces of the master's relentless pursuit of perfection.

The Avedon sitting might have generated as many as 10 rolls of film, or 120 frames. This single sheet (opposite page, one of 22 works by Penn in the exhibition) does not include the frame that Penn eventually chose, but it possesses the special vitality of a grid of images, all similar to each other, each different. That vitality led a number of photographers, including Penn, to occasionally present

the gridded array of a contact sheet as an aesthetic whole. Consequently, the prints on display range from working documents that were never intended to be seen by the public (and which therefore can offer privileged insight into the photographer's strategies and methods) to independent, fully realized works of art (which sometimes nevertheless exploit the flair of uncensored improvisation).

The last section of the exhibition is devoted to the latter, and it includes six works from the collection of the Cleveland Museum of Art that help to suggest how the spirit of the contact sheet nourished the art of photography more broadly. One of these works (above) was made by Schwartz in 1979 and exemplifies the splendid, generative role that collections play in the life of museums.

The better a photograph is, the less likely we viewers are to consider how it might have been different. This is photography's most powerful trick: what is in fact just one out of millions of possibilities is accepted as inevitable. Contact sheets pull back the curtain just enough for us to get a sense of how these infinitely seductive fictions are made. 🎞️

Signal Noise

Aaron Rothman’s transmutative photographic studies take us from rocky landscapes to the Milky Way

EXHIBITION
Signal Noise: Aaron Rothman
February 15–May 17
Transformer Station
1460 West 29th Street

TALK
In Conversation: Aaron Rothman and Barbara Tannenbaum Sat/Feb 15, 1:00, Transformer Station

A photograph “takes the world and makes it into something else,” says Aaron Rothman, whose interest lies in transformative rather than documentary photography. This exhibition surveys 10 years of Rothman’s studies of the landscape of the American West, a region with which he has a deep, long-standing personal relationship. Raised in suburban Chicago, he visited California’s Sierra Nevada mountain range each summer while growing up and has spent most of his adult life in Phoenix.

When you visit Transformer Station, don’t expect to see majestic, distant vistas of desert moonrises or sheer rock faces. Rothman instead looks up at the sky and down at scrubland, humbler rocks, and foliage. Through analog and digital photography and digital processing and printing, he transmutes these unpretentious fragments of nature into sensuous, sublimely beautiful images that hover between two-

and three-dimensional space and vacillate between representation and abstraction.

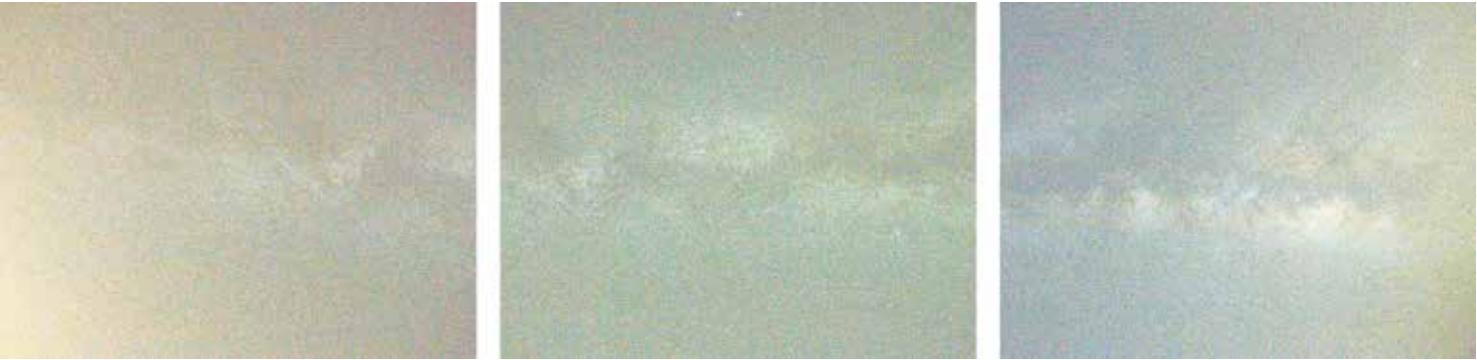
The exhibition’s title, *Signal Noise*, refers to how digitally processed images contain both signal—the content intended for viewers—and noise—visu-

ally distracting artifacts caused by the technology. Rothman’s landscapes embrace this duality: content *and* process, the natural *and* the artificial. He typi-

cally uses a 4 x 5 inch analog (film) view camera and scans the processed negatives to create digital files. Each artwork starts as a straightforward photograph that is taken because of the artist’s connection to a specific place, but “this doesn’t mean that the end results are about communicating that experience,” Rothman says. “A lot happens in the studio after I take the initial photo.”

In the *Shadow, Wildflower, and Rocks* series, Rothman digitally replaces the naturally shadowed areas in close-ups of plants and rocks with colors unrelated to the place and the experience of viewing it. “When I first came to Arizona, I was immediately taken by the quality of light,” Rothman recalls. “In the prime of summer, it is more of an obliterating than an illuminating force. . . . To express this sensation, I began digitally removing the shadows from my photographs. Pushing this method a little, I started filling in the removed shadow areas with vivid color—an artificial brightness to counter the brightness of the sun.” This bold use of artifice points to the gap between the physical world and our always subjective experience of it.

The *Pass and Lightness* works combine multiple views of a single site, but in different ways. Each *Pass* picture combines several shots of a vista at Monitor Pass in the eastern Sierra Nevada, taken years apart, to evoke a dissonance of time and space. As Rothman digitally layers the images, he “can change how the visual data interact to create reversals or amplifications or areas where the images cancel each other out. . . . The pictures are partially about the distancing of memory.” Erasures of parts of the landscape anticipate their possible loss, although no cause of such a disaster is suggested.



Milky Way (RGB) 2013. Aaron Rothman. Three inkjet prints; each 99.1 x 132.1 cm

The *Lightness* pieces are all multipanel works. They further underline the shifting nature of perception while emphasizing the unreliability of the

camera’s fixed, single-point perspective through subtle disjunctions such as shifting horizon lines and the dematerialization of landscape features. The artist sees these works “as a met-

aphor for the state of the natural world—a reflection of anxiety for a warming planet.”

Rothman’s images of the sky, all untitled, reverse light and dark. For instance, an early-morning view

is darker at the horizon instead of lighter. Lacking indications of time and direction and absent a horizon line, the photos leave us unmoored in time and space, floating in a field of deliciously rich color. Although the sky images may appear simple, they were difficult to produce. Instead of his usual negative film, Rothman used positive transparency film, which offers truer fidelity to actual light conditions. Scanning the processed film also required special care to avoid color shifts, among other problems.

The only images in the exhibition shot digitally are the *Milky Way* pictures. They meld a macrocosmic view of the galaxy with a microcosmic view of noise from a digital camera’s sensor. Sensor noise—which photographers typically try to minimize—here dominates the signal, or the information being recorded. Using a short enough exposure to capture the stars without recording their movement required the digital sensor’s highest sensitivity setting. The higher the setting, the more likely there will be noise. In the studio, Rothman went further, removing the filters that suppress noise. “I liked how the stars began to dissolve into the noise,” he says, “the thing seen [dissolving] into the method of seeing it.”

“I want the pictures to undermine the idea that there’s some perfect view or a singular vantage point in the world,” Rothman reveals. “All the work occupies these indeterminate, in-between spaces—the blurry boundary between the real and the visual, that gap between the world and how we perceive it, the increasingly hard-to-make distinction between the natural and the artificial.”



Pass 1 2013. Aaron Rothman. Inkjet print; 64.8 x 81.3 cm



Shadow (Pink) 2012. Aaron Rothman (American, b. 1974). Inkjet print; 76.2 x 95.3 cm

The Iraqi Maqam

Singer Hamid Al-Saadi and ensemble celebrate a centuries-old tradition

PERFORMANCE

Hamid Al-Saadi with Safaafir Wed/Jan 29, 7:30. \$33–\$45, CMA members \$30–\$40

Composer, trumpeter, santur player, and vocalist Amir ElSaffar is equally well known in the worlds of American jazz and classical music and Middle Eastern musical traditions. ElSaffar returns to Cleveland with Safaafir, his ensemble supporting the extraordinary Iraqi singer Hamid Al-Saadi, on Wednesday, January 29, for a rare performance of the musical form called maqam, the urban, classical vocal tradition of Iraq. Found primarily in Baghdad, Mosul, Kirkuk, and Basra, the maqam repertoire draws on the musical styles of the country’s many populations, including the Bedouins, rural Arabs, Kurds, and Turkmen, as well as the neighboring Persians, Turks, and other populations. Below, ElSaffar offers an overview of the maqam tradition. —Tom Welsh, Director of Performing Arts

In Iraq the term *maqam* refers to highly structured, semi-improvised compositions learned through years of disciplined study under a master. Often

rhythmically free and meditative, they are sung to classical Arabic and colloquial Iraqi poetry.

The exact beginning of the maqam tradition in Iraq is unknown. Some believe it was brought in by the Ottoman Empire in the 16th century; others postulate that it dates to the Abbasid period (8th–13th century);

and still others believe that it may reach to a much more distant past: to Iraq’s ancient civilizations, the Babylonians or the Sumerians. Until the 20th century, the maqam was ubiquitous in urban centers, its melodies heard in various settings: in religious contexts, in sports clubs to energize athletes, and even in the streets by vendors.

Formal maqam concerts took place in private homes during celebrations and in coffeehouses, which were the primary venues for these performances. Several coffeehouses in Baghdad special-

ized in maqam. During the day, aficionados sat for hours philosophizing about the inner meanings of a melody, discussing a particular composition’s possibilities, debating who was a more skilled singer, or critiquing a recent performance. Every evening, a maqam concert took place that, if performed in its complete sequence, lasted about nine hours.

The main performer was the reciter, who was usually a craftsman or a merchant, for whom singing was not a full-time profession. Most did not have a formal education, and some were even illiterate; yet they were masters of a highly intellectual, complex

vocal form, which could be perfected only after years of disciplined work. They also possessed an encyclopedic knowledge of Arabic poetry, from which they chose lines to recite to a maqam. Poetic tradition and the maqam are intertwined in Baghdadi culture. Most listeners are also avid readers of poetry; during a performance they pay as much, if not more, attention to the words as to the music.

The reciter was accompanied by an ensemble consisting of a *jowza* (a four-stringed spike fiddle with a coconut-shell resonator), *santur* (a box zither with steel strings, played with wooden sticks), *dumbug* (goblet-shaped drum), *riqq* (tambourine), and *naqqarat* (two small kettle drums played with sticks).

The Baghdadi maqam system encompasses some 100 melodies, performed in a semi-improvised manner with ample room for interpretation, ornamentation, and variation. Although the singing is rhythmically free, many maqamat contain a rhythm performed by the accompanying instruments that constitutes a pattern of *dums* (sustained, low-pitched strokes), *teks* (short, high-pitched strokes), and silences that fit into a meter of a fixed number of beats. The elements exist concurrently, converging and diverging spontaneously, creating a poly-rhythmic effect.

In performance, each maqam is preceded by a rhythmic instrumental arrangement and followed by one or more rhythmic songs that often contain simple, humorous texts dealing with daily life and various aspects of society. The lighthearted nature serves to counterbalance the introspective nature of the maqam. ■■

Amir ElSaffar
Musician



Celebrating the Maqam
Singer Hamid Al-Saadi (left) performs with the author.



POETIC INSPIRATION
Animals, Precious Stones, Coins, and Musical Instruments
(recto), from a Mu'nis al-Ahrar fi Daqa'iq al-Ash'ar (The Free Men's Companion to the Subtleties of Poems) of Muhammad Ibn Badr al-Din Jajami (active 1340s), c. 1341. Iran, Shiraz. Opaque watercolor, ink, and gold on paper; 19.7 x 13.5 cm. Purchase from the J. H. Wade Fund, 1945.385. Light-sensitive object; currently in storage

Laser Treatment

A new cleaning tool in the conservation laboratories applies technology originally developed for tattoo removal and cosmetic skin treatments

The conservators at the Cleveland Museum of Art now have a laser that can clean centuries of grime off a marble bust or dirt particles off a feather.

“We’re literally not ruffling feathers,” says Colleen Snyder, associate conservator of objects. “Laser treatment is often viewed as aggressive because of the cutting ability of certain lasers, but light from a laser is surprisingly gentle. Ours is the type of laser that removes tattoos.”

To illustrate the cleaning technique, conservator of objects Beth Edelstein holds out an intricate Chinese headdress ornament decorated with gilded bronze and kingfisher feathers. “It can be difficult to remove brown haze on gold leaf because the gold leaf is so thin,” she says, “plus feathers are too fragile to clean using most methods.”

The versatile Compact Phoenix Laser eliminates some of that trouble. Its intensity can be varied,

Bentley Boyd
Donor and Member
Communications
Manager

and its sensitivity is no surprise: it was made by a British company that also produces lasers for cosmetic skin treatments. “We can dial the laser to the exact rate,” Edelstein notes. “Thanks to the generosity of our donors, we were able to get all the bells and whistles that the company makes, including a handpiece with a second type of laser that can break up old varnishes on objects and paintings.”

The laser came to the museum last August through the generous support of Bob Simon of the Simon Family Foundation and that of Albert Leonetti and Ruth Anna Carlson. In November the couple visited the conservation lab to see the laser. Carlson, a member of the Womens Council, says that “a gift to conservation appealed to us because the museum has a wonderful collection, and we want to do our part to take care of it.”

A sculptor and a faculty member of the New York Academy of Art, Simon credits his trips to

Grime Zapper The laser makes (relatively) quick work of cleaning this marble bust by Francis Legatt Chantrey. At right are two views showing the cleaning in progress, with the face cleaned except for the tip of the nose, and the inscribed back halfway completed.



Philanthropy at Work
Bob Simon of the Simon Family Foundation observes as conservator of objects Beth Edelstein describes how the new laser is used (above), and Edelstein cleans the front of the Chantrey bust (right).

the CMA as a second grader as having deeply influenced his figurative sculpture practice. During his visit to the conservation lab this past fall, he activated his cell phone flashlight to examine the laser’s work on a marble bust by Francis Legatt Chantrey. “This laser,” he says, “prevents the need to saturate a piece or touch it with anything that could damage it.”

Cleaning an object always requires great care because excessive physical interaction could damage or remove original material. “You can only do so much with dry brushing,” Snyder says. “Then you move on to wet cleaning solutions, always exercising caution and testing them to make sure they won’t cause damage.”

On the Chantrey bust, the dark-colored dirt absorbs the energy of the laser and is vaporized, while the white marble reflects the laser’s light. This makes the laser self-limiting in its cleaning ability, so conservators can go over an area multiple times without risking damage.

Laser cleaning is also a time-saver. Leonetti and Carlson were impressed to learn that the laser allowed conservators to clean the back half of the

bust in 20 minutes. “We’re happy to help make this happen,” Carlson says.

The laser system is the size of a desktop copier and sits on a rolling cart. Its handpiece and portable power source make it easy to use on all sizes of artworks. Manufactured by Lynton Lasers in the United Kingdom, the laser was developed for museum professionals by physicist Martin Cooper, who has visited the CMA to train conservators from other museums. “This laser technology has been around for decades, but not until recently has it become more compact, transportable, and affordable,” Snyder says. “While many museums periodically rent a laser, we are fortunate enough to own one.”

The conservators have found the laser to be successful on delicate organic materials, such as Native American woven baskets and carved ivory—both too sensitive to moisture to clean with liquids.

“Part of my motivation to fund the laser,” Simon explains, “was to keep the museum at the forefront of a new technology in the conservation field while contributing to the maintenance of the collection.”

Meet Nadiah Rivera Fella

The new associate curator of contemporary art has local roots and a global perspective



Nadiah Rivera Fella joined the museum in November as associate curator of contemporary art, after four years at the Newark Museum in New Jersey. A native of Bowling Green, Ohio, and a graduate of Oberlin College, she is no stranger to the Cleveland Museum of Art. When she was a student at Oberlin, she visited the CMA to partake in exhibitions and programs, but that was before the museum closed for renovations. “I hadn’t seen the museum in its newly expanded form until recently,” Fella says, “and I was blown away.”

Her path to contemporary art began in a more distant place. She studied medieval Italian art history at Oberlin and wrote an undergraduate thesis on 14th-century Florence’s architecture and urbanism. But once she left Oberlin, she recalls, “that didn’t feel so relevant to my experience, my identity, and my interests.”

After a hiatus she began working at the San Francisco Museum of Modern Art, where she was first exposed to contemporary art. “My four years as a curatorial assistant in the painting and sculpture department was eye-opening,” she remembers. “That’s when I decided to enroll in graduate school to study contemporary art with a focus on Latin American art.”

Gregory M. Donley
Magazine Staff

While working toward a PhD at the Graduate Center of the City University of New York, she curated exhibitions, including, most recently, *Wendy Red Star: A Scratch on the Earth* at the Newark Museum. Red Star creates work that explores her Crow Indian identity, often with a humorous edge. Fella helped organize a panel that included the artist, a comedian, and a cultural writer to investigate the importance of comedy in womanhood and feminism, which led to an insightful conversation about how important humor is culturally and personally. “Humor can often be what grabs someone and pulls them into an artwork,” she notes. “For people who say, ‘Contemporary art isn’t my thing,’ humor can change their expectations coming into a contemporary exhibition and encountering, for example, a Native American artist, if they are unfamiliar with that field. It’s an entry point.”

Being a contemporary art curator at the Cleveland Museum of Art presents a world of possibilities. “I’m excited to be working at an encyclopedic art museum,” Fella says. “I plan to organize exhibitions that play off the historically grounded global collection to draw out new narratives and create new conversations surrounding contemporary experiences, encounters, politics, nature, and music—all the wonderful elements that art can touch on.”

Exhibitions in 2020

A preview of this year’s lineup, from Picasso to Phnom Da, printmaking to photography, African art to Marilyn Monroe

Paper, stone, silk, woodblocks, and Cleveland teenagers. In 2020 the museum is showcasing artists with distinct inspirations. “This year, more than most, speaks to artists who are makers,” says Heidi Strea, director of exhibitions and publications. “We’re focusing on artists who elevate their source material.”

More than 300 works are in *Picasso and Paper*, opening in May in the Kelvin and Eleanor Smith Foundation Exhibition Hall and Gallery. Picasso used many papers and spent decades investigating printmaking techniques on paper supports. “Many of these works were in Picasso’s studio when he died. Some of the pieces reached museum curators as late as 1990,” Strea says. “One thing I love is that this is not just a paper show, and it’s not just about Cubism. It’s about his whole career. Some of these works are personal, and that’s where the surprise is. The little tear-out pieces he would make are odd and charming.”

Bentley Boyd
Donor and Member
Communications
Manager

Cleveland is the only North American stop for this exhibition organized by the CMA and the Royal Academy of Arts, London, in collaboration with the Musée national Picasso-Paris. The show is by the same team that shaped the landmark *Painting the Modern Garden: Monet to Matisse* in 2015.

Jumping ahead to October, *Krishna and the Gods of Stone Mountain: Early Cambodian Sculpture from Phnom Da and Angkor Borei* is the first major exhibition about Phnom Da (“Stone Mountain”), the earliest known sacred site of Cambodia. On view in the Kelvin and Eleanor Smith Foundation Exhibition Hall, the show features the CMA’s great sculpture *Krishna Lifting Mount Govardhan* from Phnom Da—whose restoration is made possible by the transfer of missing pieces from Cambodia to Cleveland.

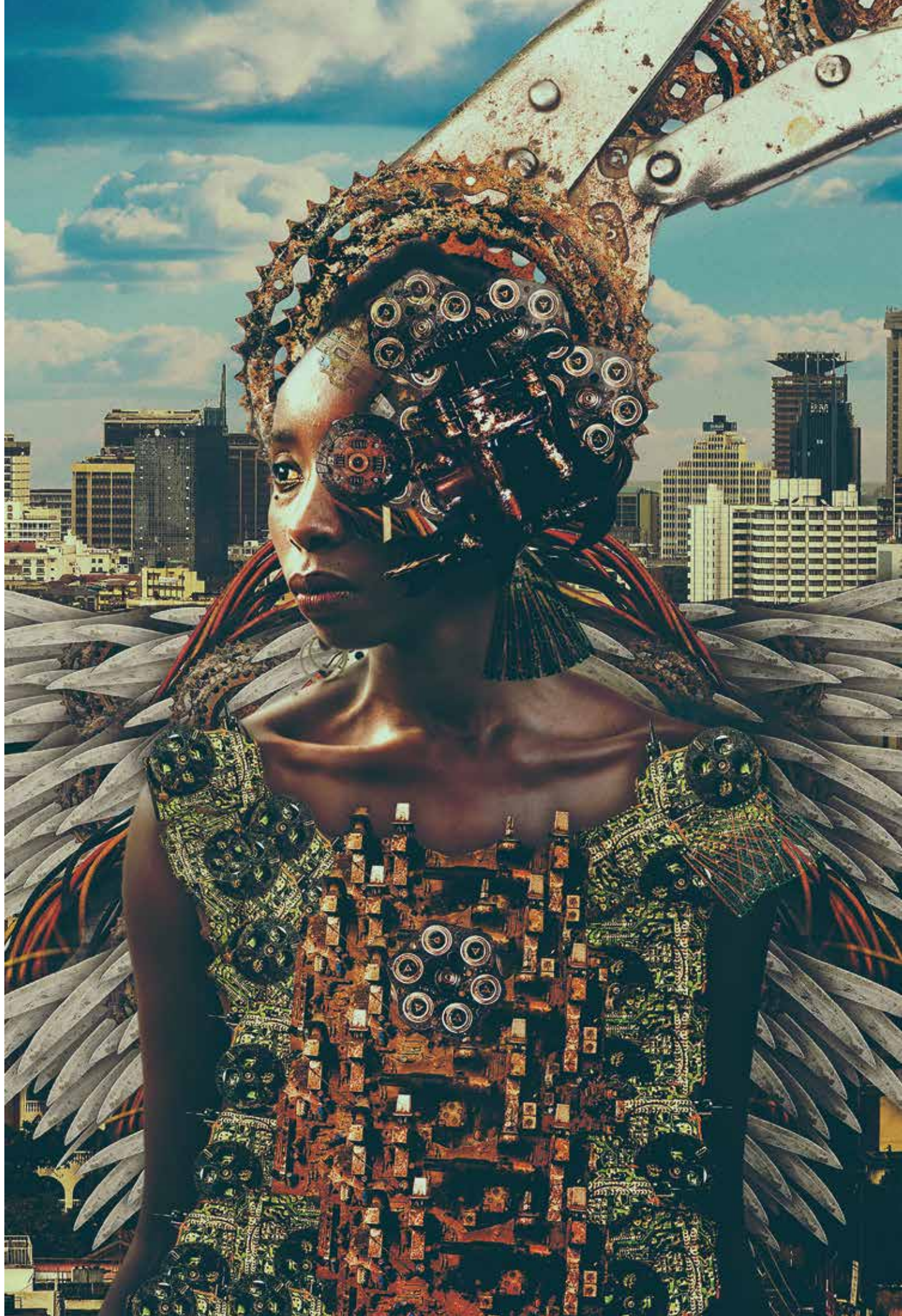
The eight gods once carved and featured at Phnom Da will be “reunited” visually through to-scale, interactive projections. Immersive, transportive audio paired with video will evoke the voyage to the site through the Mekong Delta. The exhibition will set a new museum standard for the use of mixed reality as a tool to connect visitors with art.



Seated Woman (Dora) 1938. Pablo Picasso (Spanish, 1881–1973). Pen, ink, gouache, colored chalk on paper; 76.5 x 56 cm. Fondation Beyeler, Riehen / Basel, Beyeler Collection, Inv. 72.5. Photo: Peter Schibli. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. In *Picasso and Paper*

The first exhibition opening in 2020 is *PROOF: Photography in the Era of the Contact Sheet*, about the process used by photographers, such as Diane Arbus and Richard Avedon, before digital photography simplified image editing. This fascinating look at the outtakes of photo sessions featuring Marilyn Monroe, the Beatles, and Groucho Marx opens in February in the Kelvin and Eleanor Smith Foundation Exhibition Hall. For a look at how digital photography allows a contemporary artist to transmute images, the museum presents *Signal Noise: Aaron Rothman* at Transformer Station later in February. Rothman turns photos of the American West into sensuous images that hover between representation and abstraction.

Laura Owens grew up in Norwalk and spent many hours as a teenager studying the CMA’s collection. She returns for her first solo exhibition in northeast Ohio, a collaboration with high schoolers in the CMA’s Currently Under Curation program. United by the theme of time travel, the objects on display include new and existing work by Owens and pieces



Loot c. 1915. José Clemente Orozco (Mexican, 1883–1949). Pen and black ink, brush and gray wash, and pencil on wove paper; sheet: 34.9 x 19 cm. The Cleveland Museum of Art, Gift of Mrs. Malcolm L. McBride, 1943.538. © José Clemente Orozco / Artists Rights Society (ARS), New York / SOMAAP, Mexico. In *A Graphic Revolution*

FACING PAGE
Untitled (Jua Kali Series)
2014. Tahir Carl Karmali. Archival pigment print; 45.7 x 30.5 cm. © Tahir Carl Karmali. In *Second Careers*

Krishna Lifting Mount Govardhan (detail) c. 600. Southern Cambodia, Takeo Province, Phnom Da, Pre-Angkorean period (600–802). Sandstone; h. 244 cm. The Cleveland Museum of Art, John L. Severance Fund, 1973.106. In *Krishna and the Gods of Stone Mountain*



from the CMA's education collection. Her show opens in June at Transformer Station.

Golden Needles: Embroidery Arts from Korea opens in March in the Arlene M. and Arthur S. Holden Textile Gallery (234). The show celebrates the inventive expression of women in the rigidly patriarchal Joseon society (1392–1910). Wedding gowns, social badges, wrapping cloths, and sewing tools combine with essays by women of the era to give voice to women who found empowerment in embroidery.

Also debuting in March is *Ilse Bing: Queen of the Leica*, surveying the career of the German avant-garde artist whose work appeared in the first modern photography exhibition at the Louvre, in 1936. After spending six weeks in an internment camp after Germany invaded France, Bing secured a visa to immigrate to New York City in 1941 and continued her photography there.

Later in March, the CMA presents the first exhibition of its wide collection of works on paper produced in Latin America. *A Graphic Revolution: Prints and Drawings in Latin America* in the James and Hanna Bartlett Prints and Drawings Gallery (101) features 48 works ranging from Mexican muralist Diego Rivera to Cuban-born Surrealist Wifredo Lam to Argentinian mixed-media artist Liliana Porter.

Second Careers: Two Tributaries in African Art opens in July in the Julia and Larry Pollock Focus Gallery (010). CMA objects from nine African cultures—male and female figures, masquerade costumes, a hunter's tunic, and a prestige throne—are juxtaposed with works by contemporary African artists. For Streaan, the show is a special opportunity

to “combine historical objects from our collection with the work of new artists, lending all the artworks more vibrancy.”

In August the CMA presents the work of Gustave Baumann. The museum mounted the first show of Baumann's woodcuts in 1918 and received 65 color woodcuts and 26 drawings by the artist from his family in 2005. Organized by retired curator of prints Jane Glaubinger, this year's exhibition features one set of blocks and its resulting prints from 1926, *Summer Clouds*. “It took him a week to cut six blocks,” Glaubinger marvels. “Seeing the blocks and the proof together helps you appreciate what Baumann did—and he did it all himself.”

Streaan thinks the upcoming year offers a bit of something for everyone. “One thing I am most proud of in the 2020 calendar,” she says, “is how well balanced it is between scholarly exhibitions and blockbuster projects.”



Afropop Superstar

Multiple Grammy nominee Fatoumata Diawara brings her infectious modern take on West African popular music to Gartner Auditorium.

Wed/Feb 26, 7:30.

Use your member discount!



PERFORMANCE

Unless noted, performances take place in Gartner Auditorium.

Journey to the Heart of the Iraqi Maqam: Hamid Al-Saadi with Safaafir Wed/Jan 29, 7:30. The Iraqi *maqam* (melodic mode), one of the country's richest cultural offerings, features sophisticated melodies, infectious rhythms, and eloquent poetry (see article on page 10). Hamid Al-Saadi, Iraq's foremost purveyor of this centuries-old tradition, is joined by Safaafir, the sole US-based ensemble dedicated to performing the maqam in its traditional format. The group is led by Amir ElSaffar (*santur*—zither) and Dena El Saffar (*jowza*—bowed stringed instrument, violin) and features Tim Moore on percussion. \$33–\$45, CMA members \$30–\$40.

Chamber Music in the Galleries The popular chamber music concert series continues, featuring young artists from the Cleveland Institute of Music and the joint program with Case Western Reserve University's early and baroque music programs. Outstanding conservatory musicians present mixed repertoire ranging from the standard to unknown gems amid the museum's collections for a unique and intimate experience. Free; no ticket required.

Wed/Feb 5, 6:00 *CWRU Baroque Ensembles*

FretX Mon/Feb 24, 7:30, Transformer Station, 1460 W. 29th St. Formed in 2015, contemporary guitar duo FretX (Mak Grgic and Daniel Lippel) performs a wide-ranging, dynamic repertoire. Their concert includes a program of works by Helmut Lachenmann, Agustín Castilla-Ávila, Courtney Bryan, Gity Razaz, and more. \$25, CMA members \$22.



Fatoumata Diawara Wed/Feb 26, 7:30. Hailed as one of the most vital standard-bearers of modern African music, Fatoumata Diawara is boldly experimental yet respectful of her roots. Her spectacular 2011 debut album made the Malian singer and guitarist the most talked-about new African artist. Hers is the voice of young African womanhood—proud of her heritage but with a vision that looks confidently to the future and a message that is universal. \$33–\$45, CMA members \$30–\$40.

COMING SOON

CIM Organ Studio presents solo works on the McMyler Memorial Organ (Sun/Mar 1), **Aleksandra Vrebalov** premieres a new work as part of the Creative Fusion Commissioning Series (Fri/Mar 27), and **Zakir Hussain** presents an evening of classical Indian music along with Kala Ramnath and Jayanthi Kumaresh (Wed/Apr 8).

Top to Bottom Hamid Al-Saadi, Safaafir, Fatoumata Diawara, and FretX (guitarists Mak Grgic and Daniel Lippel)



Performing arts supported by

Musart



Marilyn x 4

Legendary screen goddess Marilyn Monroe has her own section in our exhibition *PROOF: Photography in the Era of the Contact Sheet*, opening February 7. Monroe began her screen career in the late 1940s as a sexy ingenue playing small parts in films like the Marx Brothers’ *Love Happy* and John Huston’s *The Asphalt Jungle*. But soon it became clear that she was more than just a curvy beauty or a “dumb blonde.”

Monroe’s considerable comic and musical gifts came to the fore in Howard Hawks’s 1953 color bauble *Gentlemen Prefer Blondes*, in which she plays a husband-hungry showgirl, and in Billy Wilder’s 1959 gender-bending masterpiece *Some Like It Hot*, where she is the female foil to two red-blooded American men in drag. Though she memorably sang “That Old Black Magic” in the 1956 romantic comedy-drama *Bus Stop*, she also impressed critics with her dramatic talents (newly acquired at the prestigious Actors Studio); her performance as an Ozark saloon singer garnered rave reviews. Monroe continued to hone her thespian skills through her final film, *The Misfits* (1961), a contemporary Western penned by her then-husband Arthur Miller.

The following four films will screen in February in Morley Lecture Hall. Admission to each is \$10, CMA members \$7.

John Ewing
Curator of Film

Gentlemen Prefer Blondes Sun/Feb 9, 1:30. Tue/Feb 11, 1:45. Directed by Howard Hawks. With Jane Russell, Marilyn Monroe, and Charles Coburn. Two gold-digging showgirls search for potential husbands during a transatlantic crossing in this iconic musical comedy. Marilyn sings “Diamonds Are a Girl’s Best Friend.” (USA, 1953, 91 min.) *At noon in the PROOF exhibition, Andrew Cappetta presents a related free gallery talk (ticket required; details on p. 23).*

Some Like It Hot Fri/Feb 14, 6:45. Sun/Feb 16, 1:30. Directed by Billy Wilder. With Jack Lemmon, Tony Curtis, and Marilyn Monroe. In this hysterical comedy classic, two 1920s Chicago jazz musicians who accidentally witness the Saint Valentine’s Day Massacre dress in drag and hide out in an all-women’s orchestra. (USA, 1959, b&w, 119 min.)

SEE THE EXHIBITION

PROOF: Photography in the Era of the Contact Sheet, opening Fri/Feb 7

Bus Stop Tue/Feb 18, 1:45. Fri/Feb 21, 7:00. Directed by Joshua Logan. With Marilyn Monroe, Don Murray, and Arthur O’Connell. A clueless rodeo cowboy kidnaps a saloon singer in this romantic comedy-drama that proved that Monroe could act. (USA, 1956, color, 96 min.)

The Misfits Sun/Feb 23, 1:30. Tue/Feb 25, 1:45. Directed by John Huston. With Clark Gable, Marilyn Monroe, and Montgomery Clift. Playwright Arthur Miller (*Death of a Salesman*) penned this modern Western, the final movie of both Gable and Monroe. In it, a Reno divorcee becomes involved with three down-and-out cowboys rounding up wild mustangs in the Nevada desert. (USA, 1961, b&w, 124 min.)

Classic Marilyn *Some Like It Hot* (top) and *Bus Stop*



Other Films

New and recent movies, all shown in Morley Lecture Hall. Unless noted, admission to each is \$10, CMA members \$7.

Vision Portraits Fri/Jan 3, 7:00. Directed by Rodney Evans. Wondering how his recent loss of vision will affect his directing career, veteran filmmaker Rodney Evans profiles a dancer, a photographer, and a writer who have all adapted to sightlessness. “A touchingly honest ode to the inner life of all artists” —*LA Times*. Cleveland premiere. (Germany/Canada/USA, 2019, 78 min.)

100TH ANNIVERSARY! Way Down East Sun/Jan 5, 1:30. Directed by D. W. Griffith. With Lillian Gish, Richard Barthelmess, and Lowell Sherman. An innocent country girl succumbs to a sham marriage in this famous melodrama best remembered for its thrilling ice-floe climax. Restored version. (USA, 1920, silent with music track, b&w, 149 min.)

Edie Sun/Jan 12, 1:30. Tue/Jan 14, 1:45. Directed by Simon Hunter. With Sheila Hancock. When her husband dies, an elderly woman embarks on a long longed-for adventure: a trip to the Scottish Highlands to climb the iconic mountain Suilven. “Worthy of your time, mostly thanks to Hancock and Scotland’s natural beauty” —*Associated Press*. Cleveland theatrical premiere. (UK, 2017, 102 min.)

Gift Fri/Jan 17, 7:00. Directed by Robin McKenna. Lee Mingwei’s *Sonic Blossom* (performed at the CMA this past July) is one of four gift-based artist installations examined in this new film inspired by Lewis Hyde’s eponymous 1983 bestseller, about precious things that can’t be bought and sold. Cleveland premiere. (Canada, 2018, 90 min.)

THE WORLD OF LOUIS COMFORT TIFFANY Be Natural: The Untold Story of Alice Guy-Blaché Sun/Jan 19, 1:30. Directed by Pamela B. Green. Narrated by Jodie Foster.



Way Down East 100th anniversary of Lillian Gish melodrama with cool finish

To Be of Service Tue/Jan 7, 1:45. Fri/Jan 10, 7:00. Directed by Josh Aronson. This touching new film by the Oscar-nominated documentarian of *Sound and Fury* profiles service dogs who have helped veterans cope with PTSD. “Hope runs throughout” —*NY Times*. Cleveland premiere. (USA, 2019, 88 min.)

This meticulously researched, eye-opening documentary resurrects a forgotten French-American film pioneer. Alice Guy-Blaché (1873–1968) was history’s first female film director and perhaps the first moviemaker to direct a narrative film. She experimented with color, synchronized sound, special effects, and minority casting during her groundbreaking career. (USA, 2018, 103 min.)



Matewan Restored version of John Sayles’s tale of miners and bosses

Gauguin from the National Gallery, London Tue/Jan 21, 1:45. Fri/Jan 24, 7:00. This cinema event begins with a new documentary about the life and work of Paul Gauguin that examines the artist’s legacy through the lenses of art history, gender, and post-colonial politics. It concludes with an up-close and “personal” guided tour of *The Credit Suisse Exhibition: Gauguin Portraits* at London’s National Gallery. (UK, 2019, 90 min.) *Special admission \$15, CMA members \$11.*

63 Up Sun/Jan 26, 1:30. Tue/Jan 28, 1:45. Directed by Michael Apted. Are our adult lives predetermined by our earliest influences and by the social class in which we are born and raised? This is the question British documentarian Michael Apted first explored in the 1964 TV documentary *Seven Up!*, which profiled 14 diverse British schoolchildren, all age seven. Apted revisited the question, and his aging subjects, in follow-up films every seven years. *63 Up* is the series’ ninth and perhaps final installment. Like its predecessors, it promises to be an emotional group portrait full of surprises. Cleveland premiere. (UK, 2019, 144 min.) *Special admission \$11, CMA members \$8.*

Before Homosexuals Fri/Jan 31, 7:00. Directed by John Scagliotti. This new documentary from the producer of the landmark 1984 film *Before Stonewall* looks at 2,000+ years of same-sex desire as depicted in the visual art of various eras and civilizations. (USA, 2017, 87 min.)

NEW DIGITAL RESTORATION! Matewan Sun/Feb 2, 1:30. Directed by John Sayles. With Chris Cooper, James Earl Jones, and Mary McDonnell. In this impeccable period piece, a union organizer marshals striking coal miners against their ruthless, gun-toting bosses during a volatile labor dispute in 1920s West Virginia. Gorgeous color cinematography by Haskell Wexler. (USA, 1987, 133 min.) *Screening co-sponsored by the United Labor Agency and the North Shore Federation of Labor; card-carrying union members \$7.*

Recorder: The Marion Stokes Project Tue/Feb 4, 1:45. Fri/Feb 7, 7:00. Directed by Matt Wolf. Philadelphian Marion Stokes was an African American woman, radicalized by the civil rights movement, who obsessively recorded television newscasts on VHS tapes—eventually 24/7—from 1979 until her death in 2012. She amassed a collection of 70,000 cassettes that compose an unprecedented chronicle of America during the modern TV era. But she also turned recluse and grew alienated from her concerned family. (USA, 2019, 87 min.)

Mrs. Lowry & Son Fri/Feb 28, 7:00. Directed by Adrian Noble. With Vanessa Redgrave and Timothy Spall. The fraught relationship between British artist L. S. Lowry and his widowed, cantankerous, bed-ridden mother is brought to life during this drama set in 1930s Lancashire. “An entertaining showcase for two first-class performers” —*The Guardian*. Cleveland theatrical premiere. (UK, 2019, 91 min.)

Celebrate Dr. King



ROBERT MULLER

Martin Luther King Jr. Day

MLK Day Mon/Jan 20, 10:00–5:00. Celebrate the legacy of Dr. Martin Luther King Jr. with family and friends. Join us for a lineup of youth performances, presentations, gallery talks, art activities, and more. FREE.

MIX

MIX is for adults 18 and over. \$10, \$15 at the door. CMA members free.

MIX: Fortune Fri/Jan 3, 6:00–10:00. Get an early start to Chinese New Year and celebrate the year ahead. Enjoy projected fireworks, a dancing dragon, Asian-inspired cocktails, and lots of red decor to bring good fortune to all. Discover Beijing-inspired works by contemporary Chinese artist Liu Wei and highlights from across our Asian collections. Beats by DJ jondoethol.

MIX: Cupid Fri/Feb 7, 6:00–10:00. Bring a date, come solo, or meet a friend—this is your low-commitment pre-Valentine’s Day night out! Celebrate the opening of *PROOF: Photography in the Era of the Contact Sheet* and take a tour to learn about the sweet, sappy, and scandalous love stories behind artworks on view in the permanent collection.

The Crucifixion of Saint Andrew (detail), 1606–7. Caravaggio (Italian, 1571–1610). Oil on canvas; 202.5 x 152.7 cm. Leonard C. Hanna Jr. Fund, 1976.2

You Ask, We Answer

A visitor recently asked if there are any paintings with pentimenti on view at the museum. From the Italian word for repentance, pentimenti are original elements in a composition that were altered by the artist but are now made visible again, such as when paint becomes more transparent over time or through conservation. These once-hidden details offer insight into a work’s evolution.

Three paintings on view in the Donna and James Reid Gallery (217) speak to artists’ working processes that can result in pentimenti. Andrea del Sarto’s *Sacrifice of Isaac* is an unfinished painting that shows the artist made several changes while composing the figures. Note how the angel in the top half of the picture is repositioned and the former contours of his legs are loosely brushed over. The thin paint layer reveals the artist’s underdrawing, indicating that he decided to position the angel higher in the composition, above the landscape.

Guido Reni’s large altarpiece *Adoration of the Magi* was found in the artist’s studio at the time of his death. Parts of the composition had been adjusted, such as the dog’s head over the angel’s knee and the position of the Christ Child’s right leg. The unfinished state of the painting, with its silvery ground layer, shows a work suspended in time.

For a prime example of pentimenti in a finished painting, look closely at Caravaggio’s *Crucifixion of Saint Andrew*. In the lower left corner of the painting is an elderly woman with a large goiter, an affliction common among Neapolitans. Recent conservation investigated an interesting composition beneath the goiter: a pair of hands clasped in prayer. Thanks to both time and restoration, we can now see the artist’s original idea as well as his later artistic decision.

If you have a question about the museum’s collection, history, or exhibitions, or if you just want to see what other visitors are asking, visit cma.org/ask. You ask, we answer.

Matthew Gengler
Head of
Access Services



Talks and Tours

Tours are free; meet at the information desk in the Ames Family Atrium unless noted.

Guided Tours 1:00 daily. Additional tour offered at 11:00 on Tue and Fri. Join a CMA-trained volunteer docent and explore the permanent collection and nonticketed exhibitions. Tours and topics selected by each docent. Visit cma.org/daily-tours for topics.

ASL American Sign Language Gallery Talks Sat/Jan 18 and Feb 15, 1:00. Select CMA docent-led tours are interpreted by students in the American Sign Language / English Interpreting Program at Kent State University. Open to all.

Art Café at CMA Second Tue of every month, 2:00–4:00. If you care or have cared for someone close to you, enjoy this special time just for you. A guided gallery tour the first hour is followed by a chance to connect with fellow participants during a Dutch-treat visit to the café. Register through the ticket center.

Art in the Afternoon First Wed of every month, 1:15. For participants with memory loss and one caregiver. Preregistration required; call 216-342-5607.

Student-Guided Close-Looking Tours Second, third, and fourth Fri of every month, 6:00 and 7:00. Active, hands-on opportunities to explore the permanent collection and nonticketed exhibitions through topics selected by each guide. Open to all. No registration necessary.

Curator’s View Gallery Talk: Color and Comfort Tue/Jan 14, 12:00, Arlene M. and Arthur S. Holden Textile Gallery (234). Join curator Stephen Harrison on a tour of the exhibition. Free; ticket required. Space is limited.

Gallery Talk: Tiffany in Bloom Tue/Jan 28, 12:00, Julia and Larry Pollock Focus Gallery (010). Join Andrew Cappetta, manager of collection and exhibition programs, and learn about Tiffany’s inspiration from nature and the role women artists played in his studio. Free; ticket required. Space is limited.



JULIE HAHN

Alternative View Gallery Talk: Master/Apprentice Fri/Jan 24, 6:00, James and Hanna Bartlett Prints and Drawings Gallery (101). Curatorial researchers Jacob Emmett, Kylie Fisher, and Julia Laplaca share their insights. Free; ticket required. Space is limited.

Gallery Talk: PROOF Sun/Feb 9 and Tue/Feb 11, 12:00, Kelvin and Eleanor Smith Foundation Exhibition Hall. Andrew Cappetta discusses how photographers crafted images of celebrities like Marilyn Monroe and the Beatles. Free; ticket required. Space is limited. After the talk, see Monroe in *Gentlemen Prefer Blondes*. \$10, CMA members \$7.

In Conversation: Aaron Rothman and Barbara Tannenbaum Sat/Feb 15, 1:00, Transformer Station, 1460 West 29th St. Photographer Aaron Rothman transforms humble fragments of nature into images that hover between representation and abstraction. He joins curator Barbara Tannenbaum for a discussion about his artistic process and the works on view in *Signal Noise*. Free; ticket required.

Art in Context: Clara Driscoll and the Women of Tiffany Studios Sat/Feb 29, 2:00, Morley Lecture Hall. Renée Sentilles, professor of history at Case Western Reserve University, and Mark Bassett, lecturer at the Cleveland Institute of Art, join curator Stephen Harrison for a lively conversation about the role of women artists in Tiffany Studios, including Ohio native Clara Driscoll, in the context of the struggle for women’s suffrage in the early 20th century. Free; ticket required.

Symposium

From Creation to Collection: Making and Marketing Drawings in 19th-Century France Sat/Mar 14, 10:00–6:00, Morley Lecture Hall. In anticipation of a major exhibition and publication focused on the CMA’s holdings of 19th-century French drawings in spring 2022, scholars from across the globe present new research. Presenters include Jay A. Clarke (Art Institute of Chicago), Michelle Foa (Tulane University), and Harriet Stratis (independent research conservator). Free; ticket required.

Made possible by a grant from the Getty Foundation’s Paper Project



Tiffany at Lunch

Illuminate your next event at the CMA by drawing inspiration from *Tiffany in Bloom*. Experience how our culinary team translates Tiffany’s vivid designs using locally sourced ingredients to create a menu that lights up the taste buds. Whether you are hosting a luncheon, dinner, or reception, the museum has spaces to fit groups of all sizes. For details, visit provenancecleveland.com or call 216-707-2141.

CLASSES AND WORKSHOPS

Register online at cma.org or call 216-421-7350. Scholarships available; email FamilyYouthInfo@clevelandart.org for more information.

Art Stories

Every Sat, 11:00–11:30. Join us for this weekly story time designed for children and their favorite grown-ups. Each session begins in the Ames Family Atrium and ends with a gallery walk. Free.

For Teens

Teen Art Meetup Fri/Feb 21, 6:30–8:30. Make art, explore the galleries, and socialize with other teens! Hosted by Teen CO•OP. For more information, visit cma.org/teens.

Open Studio

Every Sun, 1:00–4:00. All ages. Join us for drop-in art making in our Make Space on the classroom level. January’s theme is *Decoration*. In February we’re thinking about *Process*. Free; no registration required.

My Very First Art Class

For young children and their favorite grown-up. Wear your paint clothes! New topics each class. Instructor: Paula Jackson.

Four Fri/Jan 10–31, 10:00–11:00 (ages 2–4)
Eight Sat/Jan 18–Mar 7, 10:00–11:00 (ages 2–4)
Four Fri/Feb 7–28, 10:00–11:00 (ages 2–4)
Four Fri/Mar 6–27, 10:00–11:00 (ages 2–4)

Fees and Registration Friday four-week sessions: adult/child pair \$80, CMA members \$72. Saturday eight-week session: adult/child pair \$160, CMA members \$144.

Workshop Wednesdays

For ages 8 and up; children under 14 must take the class with a registered adult. Adults without children are welcome to attend! \$50, CMA members \$40.

Ceramics: Stamps, Sprigs, and Celadon Wed/Jan 15, 6:30–8:30. Instructor: Laura Ferrando.

Screenprinting Wed/Jan 29, 6:00–8:30. Instructor: Julie Schabel.

Ceramic Animal Dish Wed/Feb 12, 6:00–8:30. Instructor: Laura Ferrando.

Junk Shop Jewelry Wed/Feb 26, 6:00–8:30. Instructor: Susie Underwood.

Clay and Printmaking Wed/Mar 11, 6:00–8:30. Instructor: Laura Ferrando.

Friday-Night Minis

All-ages, in-depth workshops for adults, older teenagers, and adults with young children. \$140, CMA members \$120.

Pop Art Clay Four Fri/Feb 7–28, 6:00–8:30. Instructor: Laura Ferrando.

Saturday Studios

Winter Session Eight Sat/Jan 18–Mar 7, 10:00–12:00. Open-ended studio classes for young artists ages 5 to 13. \$210, CMA members \$180.

Play like an Artist (ages 5–7) Instructor: Noel Novak.

Curiosity Lab (ages 8–10) Instructor: Michaelle Marschall.

Creative Challenges (ages 11–13) Instructor: Dana Goodfriend.

If you’d like to take a class with your child, check out all-ages workshops on Wednesdays and Fridays.

Adult Studios

Winter Session Eight-week classes, Jan–Mar; special workshops on select Wed. All skill levels welcome.

TUESDAYS
Still-Life Painting Eight Tue/Jan 14–Mar 3, 10:00–12:00. Instructor: Susan Gray Bé. \$240, CMA members \$210.

WEDNESDAYS
Drawing in the Galleries Eight Wed/Jan 15–Mar 4, 10:00–12:00. Instructor: Susan Gray Bé. \$245, CMA members \$215; includes model fee for one session.

Workshop Wednesday: Conté Pastel Drawing Wed/Jan 22, 6:00–8:30. Instructor: Susan Gray Bé. \$50, CMA members \$40.



ROBERT MULLER

Join In

Mindfulness at the Museum: Yoga & Meditation Second Sat of every month. *Yoga* 10:30, Ames Family Atrium; *Meditation* 12:00, Nancy F. and Joseph P. Keithley Gallery (244). All are welcome; no prior experience required.

Community Arts

Art Crew Characters based on objects in the museum collection come to your site. \$50 nonrefundable booking fee and \$75/hour with a two-hour minimum for each character and handler. Contact Stefanie Taub at 216-707-2483 or CommArtsInfo@clevelandart.org.

Workshop Wednesday: Gesture Drawing & Yoga Wed/Feb 19, 6:00–8:30. Instructor: Susan Gray Bé. \$50, CMA members \$40.

Workshop Wednesday: Drag Queen Life Drawing Wed/Mar 4, 6:00–8:30. Instructor: Susie Underwood. \$50, CMA members \$40.

FRIDAYS
Composition in Oil Eight Fri/Jan 17–Mar 6, 10:00–12:00. Instructor: Susan Gray Bé. \$240, CMA members \$210.

Drawing in the Galleries Eight Fri/Jan 17–Mar 6, 6:00–8:00. Instructor: Susan Gray Bé. \$245, CMA members \$215; includes model fee for one session.

PHILANTHROPY

Peru: Centuries of Civilization

In October, director William Griswold led an exploration of the richness of ancient Peruvian cultures. Travelers also benefited from the expertise of Susan E. Bergh, chair of the museum’s Department of the Art of Africa and the Americas and curator of pre-Columbian and Native North American art. The latter part of the trip included pre-Inka centers on Peru’s north coast, which will be the focus of a forthcoming special exhibition Bergh is organizing for the CMA. The trip was part of the Must CMA the World travel program, where members can enjoy great company and great conversations about the art, environment, and history they see through the eyes of the museum’s experts. For more information about donor travel, contact Maria-Cristina Carbonell at 216-707-6875 or mcarbonell@clevelandart.org.



ALLISON TILLINGER CALD



Exploring the Art of the Andes Photos taken by Allison Tillingier, program director of the museum’s Leadership Circle (clockwise from top right): **1.** The group visits the Church of Santo Domingo in Cusco, Peru. **2.** Astri Seidenfeld, Steve Myers, Sue Bergh, archaeologist Gabriel Pietro, conservator Andrés Shiguekawa Castañeda, Michael Resch, and William Griswold enjoy a behind-the-scenes tour of the archaeological labs at the Universidad Nacional de Trujillo. **3.** The group prepares to go into the Museo Pedro de Osma in Lima. **4.** Marti Hale, Sally Cutler, Michael Resch, Cindy Koury, curator Julio Rucabado, and Sue Bergh examine works of art in the Museo de Arte de Lima. **5.** Michael Resch makes a friend at Sacsayhuamán, on the outskirts of Cusco.

Holidays at the CMA

Two special Saturday evenings at the Cleveland Museum of Art offer a new way to celebrate the holidays.

On **December 28** and **January 4** enjoy a **pop-up bar** in the Ames Family Atrium and a **prix fixe menu** at Provenance restaurant.

Michelangelo: Mind of the Master and *Tiffany in Bloom: Stained Glass Lamps of Louis Comfort Tiffany* will remain open until 8:00; the permanent collection galleries will close at 5:00. Enjoy cocktails inspired by *Michelangelo* and *Tiffany in Bloom*, Italian wines, made-to-order drinks, and beer at the pop-up bar until 8:00.

Admission is free to *Tiffany in Bloom*, featuring 20 illuminated stained glass lamps and other Art Nouveau creations. Tickets for *Michelangelo*, the blockbuster exhibition of working sketches by one of Western art history's most influential masters, are free for CMA members and \$7 for member guests. Call 216-421-7350 to reserve your tickets.

Reservations are required at Provenance to experience the prix fixe menu inspired by Michelangelo's grocery list; call 216-707-2600. CMA members receive a 10 percent discount in the restaurant and café.





New in the Galleries

GALLERY 118

On view for the first time

A masterpiece of late Mannerist painting, Maso da San Friano's *Holy Family with the Mystic Marriage of Saint Catherine* depicts a purely symbolic, thus "mystic," union. The infant Jesus places a ring on a finger of Catherine of Alexandria, a fourth-century saint who had a vision of dedicating herself to God and remaining a virgin instead of marrying. The otherworldly quality of the women's and children's elegant faces contrasts with the naturalism of elderly Saint Joseph, who may be a likeness of someone the artist knew. At one point the painting was in the collection of Gian Lorenzo Bernini, the leading sculptor of the 1600s.

Maso worked for the Medici court and the most illustrious ecclesiastical and private patrons of the 1500s. The artist was renowned for his distinctive style characterized by smooth flesh tones, a rich color palette, and clearly delineated, sculptural figures. Fluent in the visual vocabulary of the legendary Florentine painters of the previous generation, Maso was adept at combining the proportions and elegance of Mannerism with the balance and tonal clarity of the High Renaissance.

Holy Family with the Mystic Marriage of Saint Catherine about 1560. Tomasso d'Antonio Manzuoli, called Maso da San Friano (Italian, 1531–1571). Oil on panel; 148 x 103 cm. Purchase from the Leonard C. Hanna Jr. Fund, 2019.168

COVER

12 Hands of Miles Davis and His Trumpet New York, 1986, printed 1999. Irving Penn (American, 1917–2009). Gelatin silver print, selenium toned; 60.3 x 47.1 cm. © The Irving Penn Foundation